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1664 and 1768-9. The shop of the *turronero* as a common rendez-vous for gambling is a frequent allusion.

1785. *Don Alvaro de Luna*. The hawkers of books as well as of other things were a real institution in Madrid. Lope makes allusion to them elsewhere, e. g., *Viuda val.*, I. On the diffusion of the ballads relating to Don Álvaro, cf. Guevara, *Diablo Cojuelo*, p. 59 (ed. Bonilla y San Martín).

1862. *A pagar de mi dinero*, 'I'll bet you won't.'

1868. *enemigo*. Object of one's affections especially if unrequited.

1882-83. . . . *te dará vestidos*, 'Will take you into her service.'

Annotations on the following passages would not have been out of place as they have been found to cause considerable difficulty to even advanced students:

45, Hazte boba. . . .—51, Que en él. . . .
—53 and 56, partido . . . á la pelota.—106,
Tal salud tengas (not an expression of well-
wishing).—173-74, se causa la excusa. . . .
—323 and 656, debéis. . . .—402, lo que
. . . pudiera. . . .—432, en mi empleo
. . . (not 'in my employ').—604-5, ¿Hay
. . . faltaron?—610, No. . . .—924, esti-
maros . . . (not 'esteeming yourself.')—
1069, jinete. . . .—1103-4, Vos. . . .
Que nadie. . . .—1520. Sino á quien queren
querer. . . .—1710, esas perlas. . . .—
2211. La parte. . . .—2227, volvé. . . .—
2475 and 2477, Lobos . . . enfermedad.

In spite of all that may be said against the incorporation of a vocabulary in work of this grade it should be borne in mind that a really perfect glossary still remains the best commen-
tary.

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Mittelhochdeutsches Übungsbuch. Herausgegeben von CARL VON KRAUS. Heidelberg, Carl Winter's Universitätsbuchhandlung, 1912.

To the *Germanische Bibliothek*, edited by W. Streitberg, is now added a *Mittelhochdeutsches Übungsbuch* by Carl von Kraus, making the second reader to be issued in this series. The volume consists of 12 selections covering 238 pages, bibliographical and textual notes, and two brief indexes. In his preface the editor points out that the book is not intended for a Reader in the generally accepted sense, but is designed "to offer the beginner a series of texts which will give him the opportunity to learn how manifold are the tasks which the literature of the Middle High German time puts before the investigator, and to practice the methods by which these tasks may be lightened or executed." To this end the book seems admirably adapted, and the editor is amply justified in remarking "that almost every one of the 14 (misprint for 12?) numbers offers its own specific problems" (Preface). The various dialects are well represented, there are examples of faulty mss, as also of fragmentary ones requiring emendations and conjectural additions, and in numerous cases parallel columns encourage the comparison of independent mss. as to matter, form, orthography, and the like. It is safe to say that any beginner who conscientiously works through the book will need no further introduction to the problems of Middle High German.

A truly appalling amount of editorial labor is represented by the modest volume, and everything attests the scrupulous care and almost meticulous exactness which we have learned to expect of the best German scholarship. Of the few misprints, only one is at all significant: Leitzmann for J. Meier (p. 237). The others I have noted are as follows: period omitted after *ist* (footnote, p. 58); *ans* for *aus* (footnote, p. 87); *Über* for *Über* (p. 241); failure to print *sin* (p. 257, VI) and *verstan* (p. 257, VI), in italics. The two brief indexes above mentioned hardly seem to justify the labor they cost. Since Lachmann's edition of Walther, it has

been customary to index lyric collections by the initial rhymes of the separate stanzas; v. Kraus does the same for his numbers 11 and 12, which are, respectively, all the stanzas ascribed at once to Walther and to other poets, and a number of Teichner's aphoristic poems. The number of stanzas is so small that the task of finding a certain desired one is not great; but v. Kraus has made the use of the indexes more difficult by normalising the lines. For example, the line *Waz wirret daz si mich verneme* is listed under *vernaeme*, and similarly *mere* becomes *maere*. Group VII is missing from the first index. I think black-faced type preferable to italics for marking the new rhymes.

In two cases it seems to me that the book attempts too much. The editor hopes that the reprint of *Graf Rudolf* and *Athis* may be used for comparison with Veldeke, Hartmann, or Wolfram, and thus aid the student to gain an "insight into the origin and development of the court epic." Such a comparison would seem to smack strongly of the literary Reader; and it is questionable whether one should expect an exercise book for beginners to be employed for the study of matter not included in it. An objection of the same kind might be registered in the case of No. 11, *Lyrica*. "The stanzas gathered under the heading 'Lyrica' are intended to stimulate an exact study of the workmanship of the Middle High German poets: how are the poems ascribed to Walther by single mss. to be distinguished from his own, and are the other mss. right in ascribing them to Raumsland or Teschler, Rubin or Walther von Mezze?" To answer these questions requires very much more material than the book affords; and it is at least doubtful whether beginners should be assigned such tasks. Certainly the authorship of these stanzas can never be settled by philological criteria alone; and even literary criteria are frequently at fault. The reason is that the music, which could alone set all doubt at rest, is lost; and to try to determine the authorship of many of these poems is something like attempting to decide whether Schumann or Schubert composed a song by a study of the words. In the same connection,—the utilization of matter not included,—it is not quite clear to me

why, in the notes to Fleck's *Floire*, the student is expected to be familiar with Sommer's commentary, whereas Sommer's text and the important suggestions of the other commentators are embodied in the book.

Perhaps the most difficult problem which confronted the editor was that of the typography; and although there is evidence on every page that v. Kraus has spared no pains in the attempt to solve it, the typography of the book seems to me its least satisfactory feature.

In part this appears to be the fault of the publishers. They are responsible for the many broken types which disfigure page after page; and if they had been willing and able to give the editor *carte blanche* in his choice of type, other undesirable features could doubtless have been avoided. The objection, of course, may reasonably be made that few printers have the fonts of type which such a book requires; and it is undeniable that it makes very extraordinary demands on the publishers. But then the attempt at an accurate reproduction of the mss. inevitably becomes less worth while. In its present form, certainly, the book is likely to cause the student annoyance, if not absolute confusion. For example, the long *i* and *u* of No. 1 are of a different font from the long *e* and *a*, and both fonts differ from the main body of the text; yet in the footnotes, printed in smaller type, they are the same. The question at once arises, since we are at the outset given to understand that all typographical peculiarities have a meaning, whether or not this variance indicates a special type of letter in the ms.; in the case of *Roma*, for example, whose initial letter is given three different forms, the editor's intention is evident. In *Graf Rudolf* I note two forms of the *n* with nasal stroke, both in the same line (p. 55, three lines from bottom); so far as I have seen, the one form occurs only here. Is this intention or accident? Two forms of the long *e* alternate all through the *Graf Rudolf*, one blacker than the other, and both different from the main text. Black-faced letters appear here and there, e. g., in *munt*, p. 115, l. 6837, or in *sin*, p. 98, l. 1175, the same line containing another *i* with circumflex of a different font, or in *kalander*, p. 97, l. 182, or

in *du*, p. 123, l. 664, or in a number of cases of *m* on p. 125. If this is not intention, the publishers may be held accountable for it.

In some other matters the editor cannot be absolved from blame. Thus the choice of fonts is doubtless his own, and in some cases it leads to confusion. So in *Graf Rudolf* and *Wigamur* uncertain letters and words are printed in italics; also all the comments in the footnotes are printed in italics. The footnote to 1676f. reads as follows: "*Ausser min. So wolde hat noch ein Wort im Ausmass von ich etwa Platz: Gerne wolte?*" Precedent favors the use of italics; but clearness is the first requisite, and it would have been better to print the conjectural letters in black type, or in some special font.

Many of the mss. were freshly collated by the editor for this book, and in frequent instances his reading differs from that of other scholars. In these cases he prints the doubtful word in the footnotes, with an exclamation point following, to indicate that he is aware of the difference, and is sure of his reading. The resulting excessive use of the exclamation, as in No. 3 and No. 7, becomes very wearying, and one wonders why the same result could not have been achieved by the mere reprint of the word in the note, or by the use of *sic*, which occasionally is employed. One feels that this half controversial device is not quite in place in a book for beginners.

To the editor's account must also be laid a certain inconsistency in typographical matters. After announcing an accurate reprint of the mss., and carrying out the reproduction in many cases with really exemplary fidelity, he alters them in other respects. For example, he remarks in his notes to No. 3: "The ms. writes the verses continuously and separates them by rhyme-points. I print in lines and punctuate after Hoffmann." In a footnote on the following page he says: "Roediger's numerous suggestions as to the punctuation are included in the reprint." The two statements evidently conflict; but aside from that, why should the orthography be retained, even to the forms of the letters, and the peculiar punctuation of the ms. discarded?

After a careful survey of the book, I am strongly of the conviction that the attempt to reproduce the mss. by means of ordinary types is nearly futile. It breaks down always when especial difficulties arise; and a single genuine ms. page, closely studied, should do more to inform the student of the peculiarities and difficulties of the medieval mss. than a hundred printed pages. If the texts had been printed in ordinary type, and a few facsimile plates inserted, the cost of the latter would perhaps have been covered by the saving on the type-setting, and the book have been made immensely more valuable to the student.

At the same time, these are trivial defects which do not seriously impair the solid merit of the book. Teachers everywhere will welcome this aid to their seminary exercises, and indeed it contains a great amount of material not readily accessible. It should at once take its place beside Braune's *Althochdeutsches Lesebuch* as a standard work.

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HONORÉ DE BALZAC, *Gobseck et Jésus-Christ en Flandre*, edited with introduction, notes, and index by R. T. HOLBROOK. New York: Oxford University Press, 1913. xxv + 197 pp.

The object of this review is less to criticize than to call attention to a most excellent piece of editing, one that might in many respects serve as a model to future makers of language text-books. The publishers as well as the editor deserve praise for the splendid way in which they have done their share. Paper, print, and binding are all that could be asked, and if the series of which Professor Weeks is the general editor keeps up the high standard set by the first two numbers, we may safely predict a genuine success for it.

What gives the work of Professor Holbrook an especially high value is the thoroughness